Rembrandt Etchings

SELECTIONS FROM THE CARNEGIE MUSEUM OF ART
The exhibition is organized by The American Federation of Arts and The Carnegie Museum of Art.

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Rembrandt Etchings
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*I frankly consider him to be a great virtuoso.*
— GUERCINO (1660)

His enthusiastic assessment of Rembrandt’s etchings by the great Italian painter Guercino reveals the extraordinarily high regard Rembrandt’s contemporaries had for his prints. And no wonder, for in less than forty years Rembrandt had pushed the relatively new medium of etching to its expressive limits. While later printmakers tried to coax more from their etchings by altering the process, attacking the plate with new tools, and printing on unexpected surfaces, no one ever achieved greater results than those attained by Rembrandt with a simple etching needle and copper plates.

Unlike the somewhat arduous technique of engraving, etching is more spontaneous and entails drawing with a needle through resin onto a copper plate; acid, rather than physical pressure, cuts the lines into the plate. A consummate draftsman whose extant drawings number in the thousands, Rembrandt was naturally attracted to this draftsmanlike approach to printmaking. His exploration of the medium began around 1625, the year of his first dated painting, and continued until 1665, four years before his death.

Rembrandt’s unsurpassed mastery of the medium is apparent in his technical innovations and stylistic advancements. The breadth of his subject matter is also remarkable. More than any other contemporary printmaker, Rembrandt captured on his small etched plates the quality of life in seventeenth-century Amsterdam.
The prosperity of the Dutch merchant class in the 1600s was second to none. This burgeoning mercantile population wanted works of art, and the artistic community happily obliged by producing them in great numbers. Market demand encouraged subject specialization; portrait, genre, landscape, and still-life artists each had a constituency. It was a rare artist who could hold forth in more than one arena. Not surprisingly, Rembrandt was one.

Despite the brilliance of Rembrandt's etched landscapes, genre scenes, and portraits, his artistic genius as a printmaker is nowhere more apparent than in his histories—depictions of scenes from the Bible, mythology, and ancient history. Surrounded, even nurtured, by a religious ambiance that included Jews, Mennonites, and Calvinists of every faction, Rembrandt created etchings that captured as never before or since, the phenomenon of human interaction with the divine.

Rembrandt's range of subjects is matched by the range of styles he used to produce them. His first accomplished etchings from the early 1630s contain exuberant Baroque compositions and dazzling lighting effects. By the end of the decade, however, Rembrandt's mastery of the medium eased his dependence on this flamboyant style. In the 1640s, Rembrandt's etched forms became simpler, and by 1650, the early curvilinear forms had yielded completely to stable, block-like structures. Compositions were now organized into receding parallel layers. Minute details, which in earlier etchings displayed Rembrandt's virtuosity, disappeared in favor of an emphasis on overall structure. Harmony and balance prevail. In most cases, the later etchings are smaller in format, sparer in detail, and focus on the interrelationship of a handful of protagonists. In his last works, Rembrandt used emphatic lines to capture the spirituality of a religious scene or the personality of a sitter.

While Rembrandt's remarkable achievements in iconography and style would suffice to deem him a great printmaker, his technical innovations secure for him a place of honor. Rembrandt's genius lies in his recognition that this printing technique responds best to the light touch of a draftsman, not the heavy hand of a professional printmaker. Using the etching needle like a paintbrush or pen, Rembrandt created lines that flowed in varying thicknesses across his plates. Their spontaneity was unrivaled. Not content with the traditional system of hatching and crosshatching, Rembrandt employed every sort of scratch, dash, and fleck to create nuances of texture and tone.

Rembrandt also experimented with the darkness of his lines. He achieved tonal variations by immersing some lines longer in the acid bath, so that they were "bitten" more deeply. The deeper the lines, the more ink they hold, and the darker they print. The same quest for tonal variation led Rembrandt to explore the effects of drypoint. Drypoint lines, which are scratched directly into the surface of the soft copper plate, hold more ink and print more darkly and richly than their etched counterparts. Rembrandt judiciously used drypoint to create the velvety black textures and impenetrable shadows he sought. Because of Rembrandt's combination
of etching and drypoint in a single plate, the number of quality sheets obtainable from each plate was limited. While an etched plate could yield about one hundred prints before unavoidable signs of wear set in, the number of first-rate sheets obtainable from a plate containing drypoint could be as few as fifteen. Thus, the finest Rembrandt prints—fresh and vibrant, with rich pools of black ink clinging to the drypoint lines—are rare. They are objects of exceptional beauty, and are often unique works of art despite being created by a reproductive process.

Using the term *unique* to refer to a print that exists in more than one example may seem inaccurate; however, when referring to Rembrandt etchings, it is often justified. Unlike most seventeenth-century etchers and engravers who handed over the task of printing their plates to professionals, Rembrandt seems to have preferred to do this job himself. While doing so, he often altered the process to create prints that, while pulled from the same plate, are not identical. Rembrandt's choice of paper, from common European white paper to thin, absorbent, ivory-yellow or light grey paper from Japan, resulted in remarkable differences in the individual prints. Similar variations occurred when Rembrandt inked the plate with more or less ink, or wiped the plate in ways that left ink on the surface to print as a continuous tone.

Rembrandt's insistence on capturing exactly the image he sought, evident in the care he took to vary inking and paper, is similarly apparent by the number of individual states that exist of some of his etchings. A new state is created every time an artist alters the plate in any way. Even if only a single line or fleck is added or deleted, the resulting prints belong to a successive state of that etching. When Rembrandt deemed that a print required even one or two additional lines, he took the time to add them. In some cases, he wrestled with an image, creating by the time he was finished over half a dozen states of a single etching.

Although early compilations of Rembrandt's etchings list about 350 works, modern research has reduced this number to around 290. Despite this reduction, the number of authentic Rembrandt etchings remains extraordinarily high. Within these hundreds of etchings lies such breadth of technical inventiveness, stylistic finesse, and insightful narrative that succeeding generations continue to add their accolades to that offered by Guercino over three centuries ago.

**Kahren Jones Arbitman**

*Director, Palmer Museum of Art*
Charles J. Rosenbloom, Collector

The majority of works in this exhibition were collected by Charles J. Rosenbloom, whose gift to the Carnegie Museum of Art forms the nucleus of its old master print collection.

Rosenbloom was born in Steubenville, Ohio, in 1898, but lived most of his life in Pittsburgh. The son of a liquor retailer, he graduated from Yale University in 1920 and went on to become president of the Rosenbloom Finance Company. In 1934, he began to collect prints, always his chief love, later going on to acquire rare books and old master paintings. Following his marriage to Lucille Johnson, a harpist, in 1944, he also bought important musical manuscripts. Aside from his collecting, Rosenbloom was known as a major supporter of Jewish causes and the state of Israel. Upon his death in 1973, he left his collections to several institutions, including the Carnegie Museum of Art, Carnegie Mellon University, the Israel Museum in Jerusalem, and Yale University.

As a collector, Rosenbloom concentrated on the finest printmakers of all eras, and he seems to have favored etching above other mediums. Rembrandt is richly represented here in terms of both depth and quality. Landscapes, portraits, religious and mythological scenes, and genre subjects from different stages of his career permit appreciation of Rembrandt's development as a printmaker, while outstanding impressions of his two greatest works, The Hundred Guilder Print and The Three Crosses, exemplify the height of his artistic achievement.

Louise Lippincott
Curator of Fine Arts, The Carnegie Museum of Art
Checklist of the Exhibition

*Height precedes width. Measurements are to the platemark or the edge of the sheet, whichever is smaller.*

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**PORTRAITS**

*Rembrandt’s portrait etchings range from small, informal sketches of the artist and his family to elaborate, commissioned portraits of Dutch clerics, burgilers, and colleagues.*

1. **Self-Portrait with Raised Sabre, 1634**
   - Etching with touches of burin
   - 4⅞ x 4¼" (126 x 103 mm)
   - State II (of II)
   - *Watermark:* Strassburg lily in a shield surmounted by a crown
   - *Provenance:* Duc d’Arenberg (sale 1902), Lugt 567
   - *Bibliography:* B. 18; Holl. 18; Hind 109
     - Bequest of Charles J. Rosenbloom by exchange (76.57.4)

2. **Self-Portrait with Plumed Cap and Lowered Sabre, 1634**
   - Etching
   - 5½ x 4¼" (132 x 109 mm), oval with square margins
   - State III (of III)
   - *Watermark:* Strassburg lily in a rectangular shield with a crown
   - *Provenance:* Charles J. Rosenbloom (d. 1973), Lugt, Suppl., 633b
   - *Bibliography:* B. 23; Holl. 23; Hind 110
     - Bequest of Charles J. Rosenbloom (74.7.171)
3
Self-Portrait with Saskia, 1636
Etching
4¼ x 3¼" (104 x 97 mm)
State I (of III)
Provenance: H. Danby Seymour (d. 1877), Lught 176; Charles J. Rosenbloom (d. 1973), Lught, Suppl., 633b
Bibliography: B. 19; Holl. 19; Hind 144
Bequest of Charles J. Rosenbloom (74.7.205)

4
Rembrandt in a Velvet Cap with Plume, 1638
Etching
5¾ x 4¼" (134 x 105 mm)
Only state
Watermark: Top of Strassburg lily
Provenance: Charles J. Rosenbloom (d. 1973), Lught, Suppl., 633b
Bibliography: B. 20; Holl. 20; Hind 156
Bequest of Charles J. Rosenbloom (74.7.160)

5
Self-Portrait Leaning on a Stone Sill, 1639
Etching
8 x 6⅛" (207 x 163 mm)
State II (of II)
Watermark: Foolscape with five points
Provenance: J. P. F. Kalle (d. 1873), Lught 1021; Charles J. Rosenbloom (d. 1973), Lught, Suppl., 633b
Bibliography: B. 21; Holl. 21; Hind 168
Bequest of Charles J. Rosenbloom (74.7.172)

6
Rembrandt’s Mother in a Cloth Headdress, Looking Down, Head Only, 1633
Etching
1⅛ x 1⅛" (44 x 42 mm)
State II (of II)
Provenance: W. Esdaile (d. 1837), Lught 2617; G. Hibbert (d. 1837), Lught 2849; J. P. F. Kalle (d. 1873), Lught 1021; E. Smith, Jr. (late 19th century), Lught 2897; T. Irwin (d. 1902), Lught 1540
Bibliography: B. 351; Holl. 351; Hind 107
Andrew Carnegie Fund (18.39.15)

7
Saskia with Pearls in Her Hair, 1634
Etching
2¼ x 3½" (88 x 70 mm)
Only state
Provenance: Charles J. Rosenbloom (d. 1973), Lught, Suppl., 633b
Bibliography: B. 347; Holl. 347; Hind 112
Bequest of Charles J. Rosenbloom (74.7.177)

8
The Great Jewish Bride, 1635
Etching with some drypoint and burin
8⅜ x 6⅜" (221 x 164 mm)
State V (of V)
Provenance: James Reiss (d. 1899), Lught 1522
Bibliography: B. 340; Holl. 340; Hind 127
Gift of Kenneth Seaver (48.32.21)

9
Studies of the Head of Saskia and Others, 1636
Etching
6 x 5⅛" (151 x 130 mm)
Only state
Provenance: Morris Schapiro, Lught, Suppl., 1918 bis; "L," unidentified; Charles J. Rosenbloom (d. 1973), Lught, Suppl. 633b
Bibliography: B. 365; Holl. 365; Hind 145
Bequest of Charles J. Rosenbloom (74.7.173)
Jan Uyttenbogaert, Remonstrant Preacher, 1635
Etching and burin
11 x 7 3/8" (280 x 191 mm)
State VI (of VI)
Provenance: Kupferstichkabinett der Staatlichen Museen, Berlin, Lugt 1666 and 2398; A. G. Thiermann (d. 1860–61), Lugu 2434; Rud. Ph. Goldschmidt (d. 1914), Lugu 2926
Bibliography: B. 279; Holl. 279; Hind 128
Museum Purchase (24.14.2)

Jan Cornelisz. Sylvius, Preacher, 1646
Etching, drypoint, and burin
11 x 7 3/8" (277 x 191 mm)
State II (of II)
Provenance: Charles J. Rosenbloom (d. 1973), Lugu, Suppl., 633b
Bibliography: B. 280; Holl. 280; Hind 225
Bequest of Charles J. Rosenbloom (74.7.163)

Clement de Jonghe, Printseller, 1651
Etching, drypoint, and burin
8 1/4 x 6 3/8" (201 x 162 mm)
State I (of IV)
Provenance: Cortland Bishop (d. 1935), Lugu, Suppl., 2770b; Charles J. Rosenbloom (d. 1973), Lugu, Suppl., 633b
Bibliography: B. 272; Holl. 272; Hind 251
Bequest of Charles J. Rosenbloom (74.7.199)

Clement de Jonghe, Printseller, 1651
Etching, drypoint, and burin
8 1/4 x 6 3/8" (201 x 162 mm)
State VI (of VI)
Bibliography: B. 272; Holl. 272; Hind 251
Gift of Arthur B. van Buskirk (66.20)

Jan Lutma, Goldsmith, 1656
Etching and drypoint
7 3/4 x 5 1/2" (200 x 150 mm)
State III (of III)
Provenance: G. C. Freund (d. 1900), Lugu 953
Bibliography: B. 276; Holl. 276; Hind 290
Museum Purchase (24.14.3)

Narratives
Religious, mythological, and historical subjects commanded Rembrandt's attention throughout his artistic career. Etchings devoted to capturing the poignancy and profundity of stories from the Bible and antiquity are among the artist's best.

The Adoration of the Shepherds: With the Lamp, ca. 1654
Etching
4 3/8 x 5 1/4" (106 x 131 mm)
State I (of II)
Provenance: University Library, Cambridge, Lugu 2473; Charles J. Rosenbloom (d. 1973), Lugu, Suppl., 633b
Bibliography: B. 45; Holl. 45; Hind 273
Bequest of Charles J. Rosenbloom (74.7.166)
16
The Circumcision: The Small Plate, ca. 1630
Etching with touches of drypoint
3 1/2 x 2 7/16" (90 x 64 mm)
Only state
provenance: Charles J. Rosenbloom (d. 1973), Lugt, Suppl., 633b
bibliography: B. 48; Holl. 48; Hind 19
Bequest of Charles J. Rosenbloom (74.7.159)

18
The Flight into Egypt: A Night Piece, 1651
Etching, drypoint, and burin
5 x 4 7/16" (128 x 112 mm)
State V (of VI)
provenance: Charles J. Rosenbloom (d. 1973), Lugt, Suppl., 633b
bibliography: B. 53; Holl. 53; Hind 253
Bequest of Charles J. Rosenbloom (74.7.192)

17
The Presentation in the Temple, ca. 1639
Etching and drypoint
8 1/4 x 11 1/4" (212 x 292 mm)
State II (of III)
provenance: Charles J. Rosenbloom (d. 1973), Lugt, Suppl., 633b
bibliography: B. 49; Holl. 49; Hind 162
Bequest of Charles J. Rosenbloom (74.7.182)

19
Christ Returning from the Temple with His Parents, 1654
Etching and drypoint
3 3/4 x 5 7/16" (95 x 145 mm)
Only state
provenance: Charles J. Rosenbloom (d. 1973), Lugt, Suppl., 633b
bibliography: B. 60; Holl. 60; Hind 278
Bequest of Charles J. Rosenbloom (74.7.168)
20

*Christ Preaching (La Petite Tombe), ca. 1652*

Etching, drypoint, and burin

6¼ x 8¾” (156 x 208 mm)

Only state

**Watermark:** Foolscap with five bells

**Provenance:** M. Holloway (d. ca. 1910), Lucht 1875; S. S. Rosenstamm (d. ca. 1919), Lucht 1875; Charles J. Rosenblum (d. 1973), Lucht, *Suppl.*, 633b

**Bibliography:** B. 74; Holl. 72; Hind 198

Bequest of Charles J. Rosenblum (74.7.178)

21

*The Raising of Lazarus, 1642*

Etching

5¾ x 4¾” (150 x 116 mm)

State II (of II)

**Watermark:** Part of a Foolscap (three circles)

**Provenance:** GR (in pencil, unidentified); Charles J. Rosenblum (d. 1973), Lucht, *Suppl.*, 633b

**Bibliography:** B. 74; Holl. 74; Hind 236

Bequest of Charles J. Rosenblum (74.7.169)

22

*Christ Preaching (The Hundred Guilder Print), completed ca. 1649*

Etching, drypoint, and burin; printed on Japan paper

II x 15¼” (279 x 386 mm)

State II (of II)

**Provenance:** K. F. F. von Nagler (d. 1846), Lucht 2529; Kupferstichkabinett der Staatlichen Museen, Berlin, Lucht 1606 and 2398; Charles J. Rosenblum (d. 1973), Lucht, *Suppl.*, 633b

**Bibliography:** B. 74; Holl. 74; Hind 236

Bequest of Charles J. Rosenblum (74.7.169)

23

*The Agony in the Garden, 165[?]*

Etching and drypoint
24

*Christ Crucified Between Two Thieves (The Three Crosses),* 1653 (dated in third state)

Drypoint and burin only

15 x 17½" (381 x 445 mm)

State IV (of IV)


BIBLIOGRAPHY: B. 78; Holl. 78; Hind 270

Bequest of Charles J. Rosenbloom (74.7.197)

25

*The Descent from the Cross: A Sketch,* 1642

Etching and drypoint

5¾ x 4¾" (149 x 117 mm)

Only state

WATERMARK: Part of an armorial watermark, number 4 with a cross, and pendant initials WR

PROVENANCE: Earl of Aylesford (d. 1859), Lught 58; John Heywood Hawkins (d. ca. 1870–80), Lught 1472; Duke of Buccleuch (d. 1884), Lught 402

BIBLIOGRAPHY: B. 82; Holl. 82; Hind 199

Andrew Carnegie Fund (58.29.14)

26

*The Descent from the Cross by Torchlight,* 1654

Etching and drypoint

8¼ x 6½" (210 x 161 mm)

Only state

WATERMARK: Arms of Amsterdam

PROVENANCE: Charles J. Rosenbloom (d. 1973), Lught, *Suppl.,* 633b

BIBLIOGRAPHY: B. 83; Holl. 83; Hind 280

Bequest of Charles J. Rosenbloom (74.7.180)

27

*The Return of the Prodigal Son,* 1636

Etching

6½ x 5¾" (160 x 135 mm)

Only state

PROVENANCE: Charles J. Rosenbloom (d. 1973), Lught, *Suppl.,* 633b

BIBLIOGRAPHY: B. 91; Holl. 91; Hind 147

Bequest of Charles J. Rosenbloom (74.7.180)
Saints Peter and John Healing the Cripple at the Gate of the Temple, 1659
Etching, drypoint, and burin; printed on Japan paper
7 x 8 1/4" (179 x 209 mm)
State II (of IV)
Provenance: Morris Schapiro, Lugt, Suppl., 1918 bis; Charles J. Rosenbloom (d. 1973), Lugt, Suppl., 633b
Bibliography: B. 94; Holl. 94; Hind 301
Bequest of Charles J. Rosenbloom (74.7.105)

The Death of the Virgin, 1639
Etching and drypoint
16 3/4 x 12 5/8" (412 x 313 mm)
State III (of III)
Watermark: IHS with a cross
Provenance: Initial MK (drystamp), not in Lugt; Charles J. Rosenbloom (d. 1973), Lugt, Suppl., 633b
Bibliography: B. 99; Holl. 99; Hind 161
Bequest of Charles J. Rosenbloom (74.7.191)

The Baptism of the Eunuch, 1641
Etching
7 1/4 x 8 3/4" (184 x 209 mm)
State II (of II)
Provenance: P. Remy (second half of the 18th century), Lugt 2173; E. Th. Rodenacker (d. before 1894), Lugt 2438; Charles J. Rosenbloom (d. 1973), Lugt, Suppl., 633b
Bibliography: B. 98; Holl. 98; Hind 182
Bequest of Charles J. Rosenbloom (74.7.182)

Saint Jerome Beside a Pollard Willow, 1648
Etching and drypoint
7 1/4 x 5 1/4" (180 x 133 mm)
State II (of II)
Provenance: Lessing J. Rosenwald, Lugt, Suppl., 1760b; Charles J. Rosenbloom (d. 1973), Lugt, Suppl., 633b
Bibliography: B. 103; Holl. 103; Hind 232
Bequest of Charles J. Rosenbloom (74.7.165)
Jupiter and Antiope: The Smaller Plate, ca. 1631
Etching
3¼ x 4½” (85 x 114 mm)
State II (of II)
Provenance: E. Rudge (d. 1846), no mark; Charles J. Rosenbloom (d. 1973), Lught, Suppl., 633b
Bibliography: B. 204; Holl. 204; Hind 44
Bequest of Charles J. Rosenbloom (74.7.201)

Jupiter and Antiope: The Larger Plate, 1659
Etching, drypoint, and burin
5½ x 8¼” (140 x 211 mm)
State I (of II)

Faust, ca. 1652
Etching, drypoint, and burin
8⅞ x 6¾” (208 x 158 mm)
State II (of III)
Watermark: Top of crowned shield (?)
Provenance: Charles J. Rosenbloom (d. 1973), Lught, Suppl., 633b
Bibliography: B. 270; Holl. 270; Hind 260
Bequest of Charles J. Rosenbloom (74.7.198)

Genre and Figure Studies
The majority of Rembrandt’s etched scenes of everyday life focus on the street life of beggars, itinerants, and peasants; other classes rarely appear. Studies of models dressed in outlandish costume are part of the artist’s early oeuvre.

Beggar in a High Cap, Leaning on a Stick, ca. 1630
Etching
6¼ x 4¾” (121 x 136 mm), with wide margins
Only state
Provenance: Paul Davidsohn, Lught 654; University Library, Cambridge, Lught 2475; Charles J. Rosenbloom (d. 1973), Lught, Suppl., 633b
Bibliography: B. 162; Holl. 162; Hind 15
Bequest of Charles J. Rosenbloom (74.7.156)

Beggar with His Left Hand Extended, 1631
Etching
2⅞ x 1⅞” (65 x 43 mm)
State IV (of IV)
Provenance: Thomas Philipe (d. 1917), Lught, Suppl., 2453b; A. J. Godby (d. 1934), Lught, Suppl., 1110b; Charles J. Rosenbloom (d. 1973), Lught, Suppl., 633b
Bibliography: B. 150; Holl. 150; Hind 73
Bequest of Charles J. Rosenbloom (74.7.158)
38
*The Persian*, 1632
Etching
4⅝ x 3⅞” (108 x 80 mm)
Only state
**provenance:** P. Gellatly (d. 1912), Lugt 1185; University Library, Cambridge, Lugt 2475; Charles J. Rosenbloom (d. 1973), Lugt, *Suppl.*, 633b
**bibliography:** B. 152; Holl. 152; Hind 93
Bequest of Charles J. Rosenbloom (74.7.157)

39
*Beggars Receiving Alms at the Door of a House*, 1648
Etching, drypoint, and burin
6⅝ x 5⅝” (167 x 129 mm)
State I (of III)
**provenance:** Charles J. Rosenbloom (d. 1973), Lugt, *Suppl.*, 633b
**bibliography:** B. 176; Holl. 176; Hind 233
Bequest of Charles J. Rosenbloom (74.7.167)

41
*The Fourth Oriental Head*, ca. 1635
Etching
6¼ x 5¼” (157 x 138 mm)
State II (of III)
**provenance:** P. Mariette (d. 1776), Lugt 179; Charles J. Rosenbloom (d. 1973), Lugt, *Suppl.*, 633b
**bibliography:** B. 289; Holl. 289; Hind 134
Bequest of Charles J. Rosenbloom (74.7.162)

42
*Old Man with a Divided Fur Cap*, 1640
Etching and drypoint
6 x 5⅛” (151 x 139 mm)
State I (of II)
**watermark:** Crowned double-headed eagle with a crozier, cf. Churchill, 440, dated Holland, 1652
**provenance:** Viscomte de Montfort, Lugt 1822; Charles J. Rosenbloom (d. 1973), Lugt, *Suppl.*, 633b
**bibliography:** B. 265; Holl. 265; Hind 270
Gift of the Estate of Charles J. Rosenbloom, (94.98)

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**LANDSCAPES**

*Rembrandt’s landscape etchings depict vistas available a short walk from the artist’s home. While the silhouettes of Amsterdam or Haarlem may punctuate the horizon, the etchings focus on the foreground cottages, barns, and bucolic vignettes.*

43
*Landscape with a Cottage and a Haybarn: Oblong*, 1641
Etching
5⅜ x 12¾” (131 x 320 mm)
Only state
provenance: H. S. Theobald (d. ca. 1910), Lught 1375; Cortland Bishop (d. 1933), Lught, Suppl., 2770b; Charles J. Rosenbloom (d. 1973), Lught, Suppl., 633b
bibliography: B. 225; Holl. 225; Hind 177
Bequest of Charles J. Rosenbloom (74.7.190)

44
Landscape with a Cottage and a Large Tree, 1641
Etching
5 x 12 3/4" (127 x 324 mm)
Only state
watermark: Top of Strassburg lily
provenance: Duke of Buccleuch (d. 1884), Lught 402; Charles J. Rosenbloom (d. 1973), Lught, Suppl., 633b
bibliography: B. 226; Holl. 226; Hind 178
Bequest of Charles J. Rosenbloom (74.7.206)

45
The Three Trees, 1643
Etching and drypoint, and burin
8 3/16 x 11" (210 x 280 mm)
Only state
watermark: Strassburg lily
provenance: Charles J. Rosenbloom (d. 1973), Lught, Suppl., 633b
bibliography: B. 212; Holl. 212; Hind 205
Bequest of Charles J. Rosenbloom (74.7.164)

46
The Omval, 1645
Etching and drypoint
7 3/4 x 8 1/2" (182 x 226 mm)
State II (of II)
provenance: G. J. Morant (19th century), Lught 1823; Alfred Morrison (d. 1897), Lught 152; Richard Gutekunst, Lught 2213a; CC, interlaced with a crown, unidentified; Charles J. Rosenbloom (d. 1973), Lught, Suppl., 633b
bibliography: B. 209; Holl. 209; Hind 210
Bequest of Charles J. Rosenbloom (74.7.176)
47
*Cottages Beside a Canal: A View of Diemen, ca. 1645*
Etching
5¾ x 8¾” (141 x 211 mm)
Only state
*watermark:* Foolscap, cf. Heawood 1921, ca. 1648–49
*provenance:* Charles J. Rosenbloom (d. 1973), Lugi, *Suppl., 633b*
*bibliography:* B. 228; Holl. 228; Hind 212
Bequest of Charles J. Rosenbloom (74.7.183)

48
*Landscape with Farm Buildings and a Man Sketching, ca. 1645*
Etching
5¼ x 8½” (130 x 211 mm)
Only state
*watermark:* Strassburg lily with pendant initials LC
*provenance:* Albertina, Vienna (sold between 1922–47), Lugi 58; Charles J. Rosenbloom (d. 1973), Lugi, *Suppl., 633b*
*bibliography:* B. 218; Holl. 219; Hind 213
Bequest of Charles J. Rosenbloom (74.7.184)

49
*The Goldweiger's Field, 1651*
Etching and drypoint
4⅜ x 12Ⅲ/8” (122 x 319 mm)
Only state
*watermark:* Top of a Paschal lamb, cf. Heawood 2843, ca. 1648–51
*provenance:* H. Detmold (d. 1856), Lugi 760; H. F. de la Motte-Fouquet (d. 1874), Lugi 778; Charles J. Rosenbloom (d. 1973), Lugi, *Suppl., 633b*
*bibliography:* B. 234; Holl. 234; Hind 249
Bequest of Charles J. Rosenbloom (74.7.188)

50
*Landscape with a Square Tower, 1650*
Etching and drypoint
3½ x 6½” (90 x 159 mm)
State IV (of IV)
*watermark:* Foolscap (partial), cf. Heawood 1921, ca. 1648–51
*provenance:* James Reiss (d. 1899), Lugi 1522; H. S. Theobald, Lugi 1375; Charles J. Rosenbloom (d. 1973), Lugi, *Suppl., 633b*
*bibliography:* B. 218; Holl. 218; Hind 245
Bequest of Charles J. Rosenbloom (74.7.186)

51
*Landscape with a Haybarn and a Flock of Sheep, 1652*
Etching and drypoint
3¾ x 6½” (85 x 176 mm)
State II (of II)
*provenance:* Charles J. Rosenbloom (d. 1973), Lugi, *Suppl., 633b*
*bibliography:* B. 224; Holl. 224; Hind 244
Bequest of Charles J. Rosenbloom (74.7.187)
ABBREVIATIONS

B. Adam Bartsch, *Catalogue raisonné de toutes les estampes qui forment l’oeuvre de Rembrandt*, Vienna, 1797.


